

Ballet - a class art (upper)

- kept alive by rich

Isadora Duncan.

- born in California 1878.
- freed dance from ballet.
- modern dance creator.
- technique unexplainable
- believed human body acted on by soul, located in chest - central spring of all movement
- interpreted music, inspirational.
- used Greek costume + bare feet.
- went to Europe, Germany.

Ruth St. Denis -

- better teacher, inspired by Duncan.
- married Ted Shawn + they formed Denis-Shawn dancers.
- in company's important people.

Martha Graham

Loris Humphrey

Charles Mifflin

- made effect of Duncan in America, aesthetic - went to nudenille,

1914 - went for trest, tango etc.

- jazz, Black Bottom, Charleston.

Josef Ballet - modern ballet.

Kurt Jose - studied with

Vm Laxon in Germany.

- ballet technique + modern interpretation.
- dance must tell a story

- Preuzgburg - modern dancer.
- Austrian - excellent technique.
- effeminate.

Argentina - Spanish

Ed. Shann - American.

- male dancers
- teaches Springfield.

Nelly Shook - Swiss.

- mime - pantomime.

Germanz - Rudolf Von Liden - Modern dance.

- great theorist
- interested in Oriental dancing, introduced percussion from them.
- tries to relate technique - in 5 old positions of ballet.
- studies physiology of movement + classed dances in 3.
- high, low, middle

● Mary Wigman - great modern dancer.

- America + Germany coincided in start of modern dance.
- today centre of movement
- dance allied to earth - low.
- Space Theory - agrees.
- body cut through space + is intended to fill space.
- 2 poles of movement
- tension + relaxation.
- German technique best for beginners.

America - Martha Graham - last to day.
contraction & ^{release} relaxation of muscles.
- technique not dramatic - clear, old
science of movement.
- brings freedom + awareness + a
centring or balancing of the body.

Iris Humphrey - 4 basic points

- 1) synthesis, 2) design, 3) movement
4) dynamics (tension + release)
- believes movement is art between
motionless on one side, loss of
balance on other side.
- good group composer.
- learn dance as a whole.

Charles Weidman - same principles as D.H.

- works on natural laws of
succession + position + distortion
for movement.
- used pantomime for contrast.
- in spite of difference in
individual dancers - Only one
school of modern dance.
- School not a system, a unified
point of view with no set
technique. Differences of personal,
because of different personal
experiences of individuals.

Mary Helen - Berman - here 6 years.

- represented Weidman - not now.
- good teacher + composer.

Dance 18th century.

- period of academic ballet.
- majority - professional dances, more solo dancing, - parts suited.
- masks worn, elaborate costumes, danced in high heels.

Theatres - audience sat in front.

- hips not originated.
- women accepted as dancers.
- De Camargo - her technique changed nature of ballet. fiked leaps, skirts raised to ankle. then to ballet length. Skirts modified.

Moreau - great ballet master.

Theories + ballet should contain plot.

- 1) - imitation bad, feeling & mood of dance important
- 2) - good dancers only, allowed.
- 3) - variety - noble & grotesque not mixed.
- 4) - plot must deal with plausible material - tragedies & comedies of life.
- 5) - ballet master have good education to achieve realism.
- 6) - used dancers of different heights for perspective.
- 7) - strongly against masks & elaborate costumes.
- 8) - stereotype routines abolished
- 9) - own material for each dance -

10) shoes, stockings, gloves reorganized.
Made people realize, sheer technique &
acrobatics not ballet.

French Revolution 1789.

- theatres taken by republic - patriotic dances.
- no art, technique improved.

Early 19th century - romantic movement.

- pantomime reintroduced.
- " scenes in rhythm with dance.
- audience could follow without programme.
- technique cut out, pantomime introduced.

Marie Taglioni - expression of whole romantic
period. Atheal type - started
toe-dancing - flimsy ballet skirt.

- technical superiority involved.
- dancing became acrobatics under
layer of sentimentality.

● Characteristics of Modern Dance

1) movement - most element
physical experience of life - as sound
to music - movement to dance.

Movement - substance of dance.

On rediscovery - dance an art of its own,
independent of external influences, narrative,
music, scenery.

a) classification of movement

swing, sustained, percussive, vibratory, &
impulse. All movement composed of
1 or more of these.

b) movement classified as to base

1) locomotive - movement in space.

2) axial - restricted base (fall,
rise, turning in place.)

3) combined -

c) individual's movement equipment

1) strength - centre of focus &
location of strength in torso.

Also initiate movement of extremities.

The style of modern dance & its
use of whole body implies strength,
vitality & control.

2) sense of rhythm - based on an
inborn tendency to group

things. Certain regularly recurring
sounds become monotonous. Some

perceive rhythm but cannot express
it physically - due to lack of
motor experience.

3) kinesthetic sense - of muscles & joints

+ is an awareness of contraction
+ relaxation of muscles + extent
of movement.

4) skill or efficiency - technical
ability with least energy output.

2) dynamism - It + flow of
muscular impulses. Dynamics in music -
is loudness & softness of tone. In
dance, strength & weakness of movement.
Since dance consists of movement &
not attitudes + poses - movement
continuous throughout dance. No
static element until dance is over.
Must be variation in intensity of
movement for contrast.

Dynamism is an inescapable
quality of dance, so impossible to
make any movement without some
degree of intensity.

3) metakinesis is the relation
between physical movement & mental
interpretation. Relation between what
dancer is saying & audience's
understanding of it. Through
kinesthetic, watcher responds to
impulse of dance which has
expressed itself by means of a
series of movements. If movement
is clear & says what dancer
what it to, meaning will be
conveyed to watcher automatically
through muscular sympathy.

● * Distortion

Twisting out of the natural or regular shape. Indispensable element of all art & does not imply hideousness. Stereotyped movement can only impress stereotyped concepts of emotion. We should try to find a new & more interesting way of impressing an idea. Lean more towards the abstract than the literal, otherwise we have pantomime. True abstract movement is without any meaning.

● 5. Form

Form in dance is the ordering or arranging of parts logically. Organisation, structure & design of the dance as a whole. Good form clarifies the meaning of a dance. Requirements of good form - 1) introduction, development & conclusion. May have any form desired, but music must follow dance form.

2) climax. A focus point in composition - in middle & at end.

a) climax in centre Δ .

b) climax at end. \triangle

c) small, larger, largest $\triangle \triangle \triangle$ Coda

● coda - finishes it off.

Build up to climax by increasing intensity, dimension of movement, rhythm, phrasing.

3) repetition - or emphasis -
if worth repeating. Repetition of phrase
again. Does not mean continual
balance on both sides.

4) contrast & variety - to avoid
monotony a) movement - size & type.
b) rhythm - accent, tempo, time.
c) group formations.
d) floor patterns & movement
patterns.
e) dynamics.
f) movement against music.

5) simplicity - economy of movement.
Unessential parts taken out - too many
trimmings & unnecessary movements
make the form blurred & vague.

6) design. Is formed by arranging
elements in relation to each other -
to produce harmony. Dance designs are
built in time & space. Some designs
in time (rhythmic devices in composition)

a) tempo

1) accumulative rhythm.

c) mixed rhythm - different times
in one dance.

d) resultant rhythm

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~~0234 0678 9 10 11 12~~

023 05 6 7 8 9 10 11 12

e) twice as fast

f) rhythmic sequences

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q) syncopation.

changing proper accent -
accent unusual beat.

2) designs in space.

a) kinetic line - visible line of body.

b) unseen line - design left in air.

c) floor pattern - use all space at
some time, returning at intervals
to & through the centre.

d) special devices in composition

1) direction.

a) movement - floor pattern.

b) focus.

2) level.

3) dimension - size of movement
& base & group.

7) principles for using groups.

1) group answering group.

2) group against an individual.

3) group in unison.

4) contrapuntal - 2 different movements
going on at the same time.



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